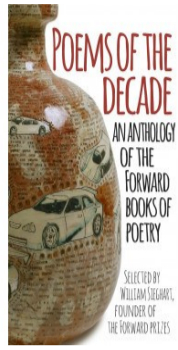




### Poems of the Decade: Forward Poetry Anthology (Post-2000)



#### Assessment: Paper 3 Poetry

##### Section A

One question from a choice of two, comparing an unseen poem with a named poem from the anthology (30 marks) 1 hour 7 minutes



##### AOs

- AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression
- AO2 Analyse ways in which meanings are shaped in literary texts

#### Terminology

\*A full glossary of terms can be found on the S Drive/English/KS5/Literature/Poetry Glossary

#### Overview of Poems, Poets and Themes

<p><b>EAT ME</b> <b>Patience Agbabi</b></p> <p>This poem looks at the idea of a 'feeder' role within a relationship, using an unusual structure of tercet stanzas and a notable semantic field. Agbabi is a performance poet with Nigerian ancestry, who was born in London, and fostered by a Welsh family. Her work often focuses on the idea of an outsider or differences between people, which is evident in 'Eat Me', with key themes including transgression and taboo, power, and gender.</p>	<p><b>CHAINSAW VERSUS THE PAMPAS GRASS</b> <b>Simon Armitage</b></p> <p>This poem considers the relationship between man made, physical objects, with nature and the natural world, specifically using the symbolism of a chainsaw to show man's interaction. Armitage is Yorkshire-born poet whose early work was often very personal, but over the years his writing style has progressed to more often reflect broader societal ideas and issues, as shown in 'Chainsaw Versus the Pampas Grass' and its consideration of power and masculinity.</p>	<p><b>MATERIAL</b> <b>Ros Barber</b></p> <p>This poem considers the transition between childhood and adulthood, and the narrator's nostalgia for a less consumer-driven world through the description of a traditional handkerchief. Barber was born in America but raised in England, and is an internationally renowned scholar of Christopher Marlowe. The collection 'Material' and the poem itself were her response to the death of her mother in 2002.</p>	<p><b>HISTORY</b> <b>John Burnside</b></p> <p>This poem considers the significance of historical events, particularly the World Trade Center attacks in September 2001. Burnside is a Scottish poet, born in 1955 in Fife. His motivation for writing is the "rhythm of the world" around him, which he sees as the essence of writing and the world around him.</p>	<p><b>AN EASY PASSAGE</b> <b>Julia Copus</b></p> <p>This poem centres around the journey of a young girl sneaking into her house, presented in a surreal format which helps to create a distinctive narrative voice and raise ideas regarding childhood transitions and development. Copus was born in London in 1969 and is very interested in rhythmic styles of poetry, and subjects of her work often including family relationships, which is explored to an extent in 'An Easy Passage'.</p>
<p><b>THE DELIVERER</b> <b>Tishani Doshi</b></p> <p>This poem incorporates ideas and issues surrounding adoption and the gender of babies, particularly in the Indian state of Kerala. Doshi was born in India in 1975 into a family with a variety of cultures; her mother is Welsh and her father is Gujarati. She is also a well known as a dancer and journalist, with these skills enabling her work in a range of countries around the world, including the UK.</p>	<p><b>THE LAMMAS HIRELING</b> <b>Ian Duhig</b></p> <p>Born in 1954 in Ireland, Duhig grew up in England. He is known for his inventive use of language, and uses his strong knowledge of literature, culture and history to support his work. This poem is particularly curious as a result of the layers of meaning and different interpretations, with unfamiliarity and ambiguity acting as a strong contributor to the poem's effectiveness.</p>	<p><b>TO MY NINE-YEAR-OLD SELF</b> <b>Helen Dunmore</b></p> <p>This poem explores the idea of childhood, considering the regrets and nostalgia that an adult may have when looking back at their past experiences. Dunmore is a poet and novelist, with her skills and experience in both fields often merging, resulting in many of her poems communicating a broad range of ideas and information to the extent that they almost feel like a compact short story.</p>	<p><b>A MINOR ROLE</b> <b>U A Fanthorpe</b></p> <p>This poem explores the concept of an individual's place in society, and the way that illness can impact it. Fanthorpe was born in London in 1929 and died in 2009, having become very well known for her work and her style of writing. This was despite only beginning to write and publish poetry part way through her life in the 1970s. During this time she was a receptionist at a hospital, with the varied surroundings providing much of her inspiration.</p>	<p><b>THE GUN</b> <b>Vicki Feaver</b></p> <p>This poem explores the concept of power through the use of destructive hunting imagery. Feaver is a highly acclaimed poet who frequently uses objects from everyday life in her poems to present key ideas and themes, and this poem is no different. Women have had a large impact in her life since her childhood, and that has encouraged her to focus on female creativity and representation, including how these ideas can be expressed in more unusual forms.</p>
<p><b>THE FURTHEST DISTANCES I'VE TRAVELLED</b> <b>Leonita Flynn</b></p> <p>This is a personal poem which is written about the poet's own travels and dreams while she was a student, and how these experiences have impacted on her life. Flynn is a popular Irish poet with published work including the 'Drives' collection which has been shortlisted for various awards, and the 'Profit and Loss' collection which focuses on her marriage and role as a mother.</p>	<p><b>GIUSEPPE</b> <b>Roderick Ford</b></p> <p>This is a poem by Roderick Ford which explores the power of language and the ability it has to shape meaning and interpretation, particularly with the confessional tone of this poem and its ability to imply dark ideas. Ford was born in Wales, and throughout his life has been a traveller having grown up in Australia and England, and lived in many cities across the world. He is on the autistic spectrum, and this has had a large influence on the subjects he has written on due to his personal experiences of feeling like an outsider.</p>	<p><b>OUT OF THE BAG</b> <b>Seamus Heaney</b></p> <p>This is a complex poem which explores the idea of revealing a secret, in this case how children are born, through transitions in time and perspective as the narrator grows up. The different sections of this poem and various references to Ancient Greece result in this poem being relatively challenging to understand and interpret. Heaney was an Irish poet who lived between 1939 and 2013, and was one of the most significant 20th century poets with accolades including the 1995 Nobel Prize in Literature.</p>	<p><b>EFFECTS</b> <b>Alan Jenkins</b></p> <p>'Effects' is a poem by Alan Jenkins which explores the idea of loss, and the lasting impact it can have on an individual both physically and emotionally. Jenkins was born in London and went to the University of Sussex. He has also worked for The Times Literary Supplement as deputy editor, and for The Observer and Sunday Independent as a poetry critic. Loss is a concept which he has explored across a wide range of his poetry, along with the idea of reminiscence, with the two themes often being strongly linked.</p>	<p><b>GENETICS</b> <b>Sinead Morrissey</b></p> <p>This poem looks at the idea of how even with the breakdown of a marriage or relationship, children act as a permanent union, and an ever-lasting reminder of what once was. Morrissey is a poet from Northern Ireland, who has travelled to various places around the world, living in countries such as Japan, New Zealand and Ireland at various points in her life.</p>
<p><b>FROM THE JOURNAL OF A DISAPPOINTED MAN</b> <b>Andrew Motion</b></p> <p>This poem considers the role of men within society, and interactions between men based on their different livelihoods and perspectives. Motion is an English poet, who was previously the UK's Poet Laureate between 1999 and 2009. He focuses on his aim to "write in clear language" (a quality which can be seen in this poem), while his combination of lyrical and narrative aspects in his poems have helped him to become a very well known and successful.</p>	<p><b>LOOK WE HAVE COMING TO DO-VER!</b> <b>Daljit Nagra</b></p> <p>This poem considers immigration to the United Kingdom and the development of cultures as they mix and merge in different countries. Born in London in 1966, Nagra often examines the idea of 'Britishness' and Asian culture, and the different ways in which they combine and change within society. This includes using 'Punglish' which imitates English spoken by those whose first language is Punjabi to help show experiences of people of Indian origin who are born in the UK.</p>	<p><b>PLEASE HOLD</b> <b>Ciaran O'Driscoll</b></p> <p>This is a satirical poem taking a critical view of modern life through the form of a conversation with an automated telephone system. O'Driscoll is an Irish poet, whose work includes eight books of poetry, and has won numerous awards.</p>	<p><b>ON HER BLINDNESS</b> <b>Adam Thorpe</b></p> <p>This is a poem which is very personal in tone and addresses the challenges of being blind how health and wellbeing typically worsen as an individual ages and grows old. Thorpe was born in 1956 in Paris, but grew up in a range of countries including India and England. He now lives in France and is an influential poet and novelist, often contributing reviews to various newspapers.</p>	<p><b>ODE ON A GRAYSON PERRY URN</b> <b>Tim Turnbull</b></p> <p>This poem considers modern society through an allusion to, and modern interpretation of, a classic Romantic poem by John Keats. Turnbull is an English 'performance poet' meaning that his poetry is designed to be read aloud as a performance piece, and is particularly interested in satire related to post-modern culture as shown in this poem. Various links to other artists and creators within this piece make it particularly interesting to consider due to the various connotations and viewpoints that can be analysed.</p>

## Wider Reading/Further Study

To read more modern poetry check out these suggestions:

<https://www.independent.co.uk/extras/indybest/books/fiction-books/best-poetry-books-for-world-poetry-day-a9314386.html>

<https://www.theguardian.com/books/2018/oct/03/top-10-poetry-anthologies>



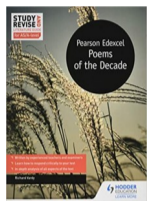
For specific help/discussion and analysis of the poems on the examination:

Neil Bowen, *The Art of Poetry* Vol 1-3 (Vol 1 deals with how to approach poems and Vol 2 and 3 contain essays on all of the poems in the anthology)

For helpful overviews and discussion of the poems: <https://interpreture.com/>

Discussion forums and online seminars: <https://peripeteia.webs.com/>

Free online course from University of Reading: <https://www.futurelearn.com/courses/a-level-study-unseen-poetry>



This is a pretty good revision/study guide

## Past Paper Questions

### SAMS

Read the poem *Somewhat Unravelling* by Jo Shapcott on page 2 of the source booklet and re-read *On Her Blindness* by Adam Thorpe, from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011* (page 170). Compare the methods both poets use to explore the effects of growing old.

or

Read the poem *Somewhat Unravelling* by Jo Shapcott on page 2 of the source booklet and re-read *Please Hold* by Ciaran O'Driscoll, from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011* (page 132). Compare the methods both poets use to express strong emotions.

### 2017

Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3). Compare the methods both poets use to explore the bonds between parents and children.

or

Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5). Compare the methods both poets use to explore emotional responses to birth and death.

### 2018

Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *A Minor Role* by U A Fanthorpe (on page 3). Compare the methods both poets use to explore responses to serious illness.

or

Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *To My Nine-Year-Old Self* by Helen Dunmore (on page 4). Compare the methods both poets use to explore adults looking back on childhood incidents.

### 2019

Read the poem *Two Trees* by Don Paterson on page 2 of the source booklet and reread the anthology poem *Eat Me* by Patience Agbabi (on page 3). Compare the methods both poets use to explore relationships.

or

Read the poem *Two Trees* by Don Paterson on page 2 of the source booklet and reread the anthology poem *Giuseppe* by Roderick Ford (on page 4). Compare the methods both poets use to explore unusual events

### \*2020 (Autumn)

Read the poem *Visitor* by Rebecca Watts on page 2 of the source booklet and reread the anthology poem *Material* by Ros Barber (on pages 3–4). Compare the methods both poets use to explore the significance of memories.

Or

Read the poem *Visitor* by Rebecca Watts on page 2 of the source booklet and reread the anthology poem *Chainsaw Versus the Pampas Grass* by Simon Armitage (on pages 5–6). Compare the ways both poets make use of gardens.

### \*2021 (Autumn)

Read the poem *Map* by Helen Tookey on page 2 of the source booklet and reread the anthology poem *Look We Have Coming to Dover!* by Daljit Nagra (on page 3). Compare the methods both poets use to explore the significance of journeys.

Or

Read the poem *Map* by Helen Tookey on page 2 of the source booklet and reread the anthology poem *The Furthest Distances I've Travelled* by Leontia Flynn (on page 4). Compare the methods both poets use to explore personal reflections.

### 2022

Read the poem *On the New Bypass* by Jane Commane on page 3 of the source booklet and reread the anthology poem *Ode on a Grayson Perry Urn* by Tim Turnbull (on pages 4-5 of the Source Booklet). Compare the ways both poets present contemporary urban life.

Or

Read the poem *On the New Bypass* by Jane Commane on page 3 of the source booklet and reread the anthology poem *An Easy Passage* by Julia Copus (on page 6 of the Source Booklet). Compare the methods both poets use to explore change.

### 2023

Read the poem *Now We Are Things Invisible* by Vahni Capildeo on page 3 of the source booklet and reread the anthology poem *History* by John Burnside (on pages 4 and 5). Compare the ways in which both poets explore thoughts and feelings evoked by places.

Or

Read the poem *Now We Are Things Invisible* by Vahni Capildeo on page 3 of the source booklet and reread the anthology poem *The Gun* by Vicki Feaver (on page 6). Compare the ways both poets present transformations.

## Past Paper Questions

### 2024

Read the poem *Stillwater Cove* by Ada Limón on page 2 of the source booklet and reread the anthology poem *Out of the Bag* by Seamus Heaney (on pages 3–5). Compare the methods both poets use to explore childhood memories.

or

Read the poem *Stillwater Cove* by Ada Limón on page 2 of the source booklet and reread the anthology poem *From the Journal of a Disappointed Man* by Andrew Motion (on page 6). Compare the methods both poets use to explore the act of observing.

### 2025

Read the poem *Cows* by Laura Scott on page 3 of the source booklet and reread the anthology poem *The Lammes Hireling* by Ian Duhig (on page 4). Compare the methods both poets use to explore significant events.

or

Read the poem *Cows* by Laura Scott on page 3 of the source booklet and reread the anthology poem *A Minor Role* by UA Fanthorpe (on page 5). Compare the methods both poets use to explore the protection of loved ones.